

CODE SWITCHING OR CODE MIXING AS THE POSTCOLONIAL COUNTER DISCOURSE STRATEGY IN BAPSI SIDHWA'S NOVEL *ICE-CANDY-MAN (CRACKING INDIA)*

Iesar Ahmad

Asst. professor Dept. of English language & Literature

King Saud University, Riyadh, Saudi Arabia

ABSTRACT: *This study is an attempt to investigate code-switching and code mixing (CS and CM) strategies installed by Bapsi Sidhwa (Sidhwa) in her novel, 'Ice-Candy Man' (ICM) as a counter discourse to contest the authenticity and universality of the western discourses and its discursive norms. In addition, it explores how with the deployment of such literary practices; it deconstructs the binary opposition like "light/darkness" "East/West", "self/Other" and "Presence/Absence" in the postcolonial counter discourse perspective. The fundamental aim of the study is also to validate the CS and CM strategies to foreground the ambivalence, resistance and difference in her novel (ICM) as a counter discourse. The study has also a great implication in terms of the pedagogical, theoretical, political and cultural perspectives of the postcolonial counter discourse. The research methodology concentrates on the interpretation of the selected texts mainly from the novel (ICM) in the context of the postcolonial discourse perspective. The study concludes that such literary and textual practices of (CS and CM) are also realistic and authentic; which simultaneously also reflect an alternative vantage site to foreground the linguistic, textual varieties and cultural diversities in terms of the globalization and digitalization settings. The study also recommends that in this age of trans-borders and trans-cultural melting zones, and widespread forced or by consent migration linguistic variations and cultural diversities must be celebrated as an advantageous site of difference and resistance. It also advocates that the creative English writers like Sidhwa and her discourses may be disseminated extensively in order to demystify and unmask the Anglo-American's Discourses of misrepresentation as well as to address the metonymic gaps in terms of the global literary and academic perspective.*

KEY WORDS: western discourses; counter discourses; code-switching; code-mixing; decolonization

INTRODUCTION

To many noted literary writers, researchers, critical theorists and literary critics of the South Asia's literary landscape, Sidhwa is one of the most celebrated pioneers of Pakistani creative English novelists after the post-partition of the Subcontinent. For instance, her novel *Ice-Candy-Man* or *Cracking India* (ICM or CI) has been hailed as a great literary artifact across the global academic settings. With the publication of this novel in 1991; she has emerged as a distinguished literary artist in the literary and academic landscape not only of South Asia but across the continents. As a result of her literary milestone achievements, she has been awarded international or national awards like Bunting Fellowship at Radcliff/ Harvard 1986, Sitara-i- Imtaiz in 1991 (Pakistan's highest national award for arts) and Laila Wallace-Reader's Digest Writer's Awards in 1994. In addition, Sidhwa's novels 'City of sin and Splendor: writings on Lahore, (2006)' 'Water, 2006' 'Bapsi Sidhwa Omni Bus, 2001' 'An American Brat, 1995' 'The Bride, 1982' 'Crow Eaters, 1978 and many short stories

were hailed at international literary forums and academia in terms of the innovative linguistic and literary strategies like CS and CM installed to foreground the distinctive South-Asian multi-linguistic, multi-ethnic, multi-cultural and multi-racial colonized experiences. In her novels, along with short stories, public speeches and interviews, she not only dismantles the western linguistic and literary discursive norms, but also simultaneously, re-appropriates and reconstructs such western linguistic, literary, cultural and institutional norms to foreground the South Asian diverse and multiple cultural, racial, political, ideological, and patriarchal norms based on the indigenous normative practices. She also exposes, religious extremism, terrorism, massive killing as well as brutal mistreatment of the women and brutality against the marginalized communities of Pakistan in her discourses. She not only subverts the western discursive literary and linguistic norms, but also simultaneously reconstructs these literary, institutional and cultural devices on the linguistic and literary pattern of indigenous languages like, Punjabi, Gujrati and Urdu to install the geo-political, multiplicity and ethno-linguistics norms of the South Asian societies. In the similar linguistic and textual context, Ahmad refers views of Widdowson that once “language is used, it can’t be kept under your control, people do appropriate it.” He further refers views of Phan Le Ha that notion of appropriation not only denotes difference and separateness, but also simultaneously facilitate “to serve global citizens and would not take their sense of belonging as well” (4-5). Likewise, in the similar context, Sidhwa’s deployment of CS and CM strategies also highlight the perennial engaging concerns like hybridity, alterity, self, othering, ambivalence, sexuality, and rigid orthodoxy in the context of the South Asian’s scrambled post-colonized experiences. The conceptual framework would be post-colonial discourse theory, interpretative epistemology and post-structuralism for the analysis of the selected, identified, and key texts from her novel (*ICM*). This study would also be very constructive and effective for the bilingual/multilingual scholars, researchers, theorists and teachers of the Anglophone countries as well as for the Settler Colonies to re-read, rein-scribe and re-structure the western linguistic, literary, cultural and institutional tools in the context of their lived post-colonized experiences. The study would also validate that the CS and CM strategies inducted by Sidhwa in her novel (*ICM*) are also authentic, trustworthy and pragmatic as are the western canonical discourses. The study also recommends extensively to disseminate, encourage and promote such creative English literatures from the Anglophone countries for the clear understanding of the diverse global communities and variant cultures across the western metropolitan centers as well as to dispel misunderstanding and ambiguities.

Background of the study

In this Study, I would also like to investigate the widespread circulation of the western discourses in terms of the linguistic, literary, cultural, institutional and economic consolidation of the empires in the overseas territories. It also investigates how these western literary discourses are imposed and administered to reshape and restructure the identity, languages, culture, and politico-socio norms of the subjugated people of the South Asia, Anglophone Africa, west Indies and partly of the settler colonies. In addition, the western discourses are diffused as organic, authentic, pure, enlightened, rational and universal; whereas, the non-western discourses and cultures are projected as atavistic, tribal, sensual, irrational, savage, and vernacular. In addition, these western discursive practices are disseminated as sacred and holy in terms of the unholy, inhuman and unethical of the colonized subjects. In the similar western textual concern, Javeed refers views of Audre Lorde in the context of South Asia on the colonial as well as indigenous powerful elites that most of the western colonial discourses “conditions us to see human differences in simplistic binary opposition like, dominant/subordinate, white/black, and superior/inferior. In a society ---there must always be some group of people who through systematized oppression to occupy the place of the debased inferior.

Within this society, that group is made up of Black and Third World people, working-class people, older people, and women.” (830)

In the similar perspective, the researcher postulates how with the persistent deployment of the western linguistic, literary, cultural, and institutional discourses resulted simultaneously, the emergence of the counter discourses by subverting and re-appropriating strategies like lexical borrowing, innovative words, coinage, glossing, literal translation and CS and CM on the basis of the syntactical, morphological, phonological, graphological, semantic and grammatical patterns of the indigenous languages of the people of Pakistan and South Asia. In the similar vein, Ahmad refers views of Eric Gans, who hints the origin of the counter discourse practices in terms of the Generative Anthropology that the “emergence of sign, language as foundation of the human community must have arisen in a “collective event”---that “all culture is scenic”---in the sense of evoking the tension between the “desiring periphery and desired center of a collective scene.” In a similar vein, Ahmad also quotes Afolayan’s views of Mikhail Bakhtin on the counter discourse practices that “The word in language is half someone else-----it is from there that one must take the word, and make it one’s own” (2). Hence, in the light of the foregoing arguments, the key objective of the study is also to investigate and validate the linguistic, literary, cultural normative practices embedded in Sidhwa’s novel *ICM* in the context of the postcolonial discourses of South Asia, Anglophone Africa, and West Indies and partly of the Settler colonies. The study also foregrounds that Sidhwa’s innovative linguistic and literary strategies like CS and CM are also trustworthy, pragmatic, rational and humanistic in terms of the western canonical discourses. Accordingly, the Anglophone creative writers like Sidhwa’s re-appropriate and re-construct the dominant linguistic, literary, cultural, institutional and administrative instruments in order to address the metonymic gaps as well as to highlight the linguistic richness repertoire of her indigenous languages in the context of the diverse cultural and pluralistic normative practices of the South Asia.

LITERATURE REVIEW

The researcher posits that it is very pertinent here to distinct the delicate difference between the CS and CM in order to have an appropriate understanding and to develop a comprehensive approach in the context of the subverting and appropriating strategies inducted by the postcolonial writer like Sidhwa in her discourses. In the similar context, Bamiro refers views of Braj Kachru-a noted linguist and theorists of the postcolonial englishes, who propounds the subtle distinction between CS and CM in the literary texts. According to this distinction:

“Code-switching entails the ability to switch from code A to code B. The alternation of codes is determined by the function, the situation, and the participants. In other words, it refers to categorization of one’s verbal repertoire in terms of functions and role-----code mixing, on the other hand, entails transferring linguistic units from one code into another. Such a transfer [switching/mixing] results in developing a new restricted or not so restricted code of linguistic interaction. One may consider code-switching a process, which can result in code-mixed varieties. A multi-lingual or multi-dialectical person is generally able to associate a function and an effect with various types of language or dialect mixes” (23-24). In the similar context, Trask too defined code-switching that:

“Changing back and forth between two language varieties, are especially in a single conversation. Socio-linguists use the term *code* to denote any definable speech variety, including both a particular language and a particular variety of a language---” [to foreground, identity, difference and resistance]. (36-37)

In the similar contextual vein, Ashcroft et al posits that-----the “dominant language and its discursive forms” are appropriated and reconstituted through the appropriating strategies like code switching or code mixing to express widely differing cultural lived experiences and to insert these experiences into the imposed dominant modes of representation to diffuse for the global audience.” (19) Hence, in the similar perspective, Sidhwa deploys CS and CM strategies in her novel (*ICM*) to demystify and decolonize the colonial as well as indigenous South Asian patriarchal and hegemonic political norms and practices. In the similar contextual perspective, Talib cites text from Mulk Raj Anand novel’s ‘*Untouchable*’ which validates CS and CM as the counter discursive narratives to contest the authenticity, originality, universality as well as the hegemonic politics of the identity, representation and norms embedded in the western discursive practices. The following instances of CM and CS strategies deployed by the creative english writers to foreground and defamiliarize the pluralized and hybridized experiences in the context of the postcolonial South Asian, Anglophone Western Africa, West Indies and Pakistani perspective are demonstrated here as under:

I have been shouting, shouting, shouting, and even asked some people to tell the Hakim Sahib that I have a prayer to make to him. (149)

In the foregoing cited text, Anand deploys CS and CM strategies in the text in order to carry the burden of his complex colonized experience as well as writing back in the perspective of postcolonial subcontinent. He mixes and switches codes in phrases like *Hakim sahab* on the linguistic pattern of his mother tongue as the dominant colonial language seems inadequate to address such as the liminality, alterity and metonymic gaps in the non-western settings of South Asia and Pakistan. In the similar vein, Talib, also cites how the language of the settler’s Australian poetry in the “*Kingsley’s novel, The Recollection of Geoffrey Hamlyn (1859)*” inducts indigenous lexical words or phrases in CS or CM as the linguistic strategies like “*sheep, blackfellows (Aborigines), kangaroos, kangaroos rat, oppsums (actually the possums) emus, drought and bush-fires*” to foreground an Australian ‘s identity and irreducible hybridity in the geo-political landscape of Australia. In the similar context Talib refers Geniesh- a Canadian Indian who like New Zealand author Ihimaera deploys “mother tongue *Cree*” in his biographical work in order to foreground the distinctive identity and Canadian Indian culture. He blends the codes of Cree- his mother tongue into the English as a counter discourse in order to contest the authenticity, universality and purity of the dominant English Language. (60-69)

In the similar context, Shamsi, also postulates that Ali in his novel *Twilight in Delhi* inserted the CS and CM as a counter discursive strategy to install the complex colonized experiences as the dominant colonial language appears inadequate to address such metonymic gaps and cultural diversity. Such postcolonial counter narrative practices from his novel are identified as under:

Dhum! Qalandar, God will alone, (11)

In the above cited text, Ali deviates from the dominant western linguistic and literary norms and deploys CS and CM from Urdu to English codes or vice versa as counter discourse strategies in order to foreground the distinctive Muslim linguistic, literary, political and cultural norms in terms of the irreducible and irreversible linguistic hybridity, cultural syncreticity and lived realities of the postcolonial subcontinent and Pakistan. In the similar context, Chambers in his critique on the book *Lahore, Lahore Aye: Bapsi Sidhwa and Mohsin Hamid’s City Fictions* cites texts from Claudine Le Tournier d’Ison’s book *Heera Mandi [Brothel Market]* while expressing diversity through CS and CM strategies in non-politically correct language:

“The street [Lahore-Pakistan] resembled a court of miracles—handicapped beggars, cripples rolling in a ball on the ground, tramps in the last shreds of a shalwar kameez, and emaciated drug addicts [...] within [the] misshapen walls looked like a junkyard for all of society’s most depraved—dealers, prostitutes, pimps and of course, Shi’as, as rejected as the Christians. The only ones who dared enter here were the bourgeois in need of excitement, ready to mix with the riff-raff at the cost of their virtue, politicians who by day proudly brandished the Quran, and by night the bank notes that they showered on the dancers.”

According to Chambers here Le Tournier d’Ison “recognizes the almost carnivalesque intermixture in Heera Mandi [Brothel Market Lahore-Pakistan]of those usually considered society’s dregs—sex workers and their keepers, drug users and their suppliers, many of them Shi’a (a sect increasingly despised in frantically Sunni-izing Pakistan)—alongside those at the top of the social pile: patriarchs, politicians, and the pious.” (114-15)

In the similar context, Dora- Laskey cites views of Rushdie that he deploys “code-mixing of English and Hindi/Urdu” to produce multiple meanings and identities. In addition, Dora Laskey views that “his ethos, experience, and, indeed, artistry cannot be adequately expressed without the aid of Indianisms and Indian neologisms” as the colonizer’s language is inadequate to address such as “the ideological, experiential, and artistic universalisms imposed” by colonial existence.” (1)

In the similar linguistic and textual strategies, Yee Ho posits that CS or CM as counter discursive practices are used in the oral or written discourses to foreground the “identity” and alterity in the context of irreducible linguistic hybridity and cultural plurality in the indigenous setting of Hong Kong. (1-2) In the similar textual vein, Bamiro refers similar views of Achebe “I feel that English language---still in full communion with its ancestral home but modified to suit new African experiences.” (316) Consequently, it can be inferred that such practices deployed by the Anglophone African writers validate to close analogy of the Sidhwa’s textual strategies like CS and CM in terms of ambivalence, alterity, representation, difference and resistance in the context of postcolonial Pakistan.

In the similar vein, Kehinde – a postcolonial literary scholar postulates that how the post-colonial African novelists have deployed their fictions as a counter discourse to facilitate the “transgression of boundaries and abrogation of the hegemonic rigors previously mapped out in precursor western literary texts about Africa and Africans.” (93) In the similar textual and literary practices, Ahmad et al postulates that the practices of “Code-Switching and Code-Mixing are very effective and productive strategies for teaching” [as well as for foregrounding the split identity, linguistic hybridity and difference in the non-western settings of Anglophone Asia and Middle East]. (49)

After investigating the survey of a very relevant anglophone literature in the context of CS and CM as counter discourse strategies, the researcher concludes that there is deep analogy between Sidhwa’s strategies and the other postcolonial writers of South Asia, Anglophone Africa, and West Indies and partly even of the settler colonies’ creative English writers in terms of the counter discursive practices. Henceforth, the researcher discusses the selection of the rationale for the research design or Methodology and theoretical frame work for the analysis of the identified, marked and selected key texts discussed and analyzed above in terms of CS and CM strategies from Sidhwa’s novel. (*ICM*)

METHODOLOGY

The research design of the study centers on the investigation and analysis of the text of the novel in the postcolonial counter discourse, deconstructive, and poststructuralist perspective. After a detailed and close reading of the novel, the researcher identified, marked and selected certain key texts in terms of the CS and CM strategies deployed by Sidhwa' in her novel (*ICM*) in order to foreground the irreversible and irreducible postcolonial concerns of language, culture, split identity, hybridity, liminality, and difference in the academic landscape in this contemporary age of post modernism, acculturation, digitalization, and globalization. In addition, the researcher chose postcolonial discursive, deconstructive poststructuralist perspective as most of the critical theories and methodologies are based on the Euro-centric, phonocentric and Logo-centric as well as similar such continental literary theories are inadequate to address the postcolonial irreversible lived experiences. In addition, such western literary theories and critical approaches till late 1960's are based on absolute truth, fixed meaning and objective reality in totality and essentialist views.

Accordingly, such western approaches are interrogated and contested by the post-modernist and post-structuralists' critics' who postulate that there is no absolute truth, absolute reality and final meaning. There are many truths and infinite process of meaning based on the linguistic, social, ideological, historical and cultural experiences of the individuals in terms of the given society and in the contemporary age. In the similar vein, Bressler refers views of postmodern and poststructuralist critics that there exists no such thing as "objective reality"; there is no "ultimate truth because truth is perspectival, depending on the community and social group in which we live. Since many truths exist, we must learn to accept each other's ideas concerning truth, and we must learn to live side by side in a pluralistic society, learning from each other while celebrating our differences." (100) In the similar theoretical perspective, Green and le Bihan contend that the constant imposition of "canonical English literature" may have marginalized the "colonial subject" but simultaneously, entailed the emergence of "counter discourse---which resists the powerful influence of empire not by denying it but by engaging with it." (283) Consequently, the researcher posits that the postcolonial counter discourse is only an alternative framework to address as well as to foreground the metonymic gaps in terms of irreversible and irreducible linguistic hybridity and cultural syncreticity in this age of trans-borders, trans culture, acculturation, massive migration, neoliberalism and globalization. Henceforth, in the next pages, results and the selected, marked and identified texts would be investigated, analyzed and interpreted in the postcolonial theoretical, deconstructivity, and post-structuralist perspective.

RESULTS

After the close and comprehensive reading, investigation, analysis and interpretation of the key text of the novel, (*ICM*) the study authenticates that the CS and CM as the counter discourse practices installed by Sidhwa in her novel unmask and deconstruct the western linguistic and literary discursive practices. Such counter discourses inducted in her novel demystify and deconstruct the indigenous hegemonic ideological, patriarchal, political, and cultural practices in the South Asian perspective as well. Likewise, the study defends and concludes that the subverting and incorporating strategies of CS and CM deployed in Sidhwa's novel are realistic, valid and trustworthy, as these transmit the "message event" and "lived contemporary history" in the non-western settings of Pakistan and the subcontinent. The study concludes that such linguistic and literary practices installed in the novel (*ICM*) are also representative, and dependable to inscribe difference, alterity, hybridity, split identity and resistance in the context of the neo-colonialism, neoliberalism, massive migration,

acculturation and globalization rather than unconsciously accepting and experiencing the world only through the lens of the western canonical perspectives.

Discussion and interpretation of the selected textual strategies as a counter discourse from Sidhwa's novel *ICM*

According to *Routledge Dictionary of Language and Linguistic CS* 'Depending on the demands of a particular communicative situation, bilingual or multi-lingual speakers... will switch between language varieties. A distinction must be made between 'situative' code-switching, in which the functional distribution of varieties that are evaluated differently in society is subject to normative rules..., and 'conversational' code switching... serves to create various contexts... For example 'informality' in a formal situation, the different types of relationships between individual participants in a conversation, irony vs. Seriousness and background information vs. the 'actual' message can all be contextualized by means of code-switching.' (194)

Henceforth, the researcher contends that how Sidhwa inducts CS and CM techniques in her novel (*ICM*) to inscribe alterity, and a radical sense of otherness in the indigenous settings of Pakistan and South Asia. In this linguistic process of CS and CM, she frequently switches and mixes from the indigenous languages' Like Urdu, Gujrati, and Punjabi codes into the dominant English language codes in her novels to demonstrate the multi-cultural and multi-ethnic norms of the complex experiences of the subcontinent. Her strategies of CS and CM demonstrate in her novel (*ICM*) have been identified, marked, selected and evaluated by the researcher. However, the following texts out of the identified and collected examples from Sidhwa's novel *ICM* are analyzed and interpreted here as under:

Hindus, Muslims and even Sikhs are going to jockey for power and if you jokers jump into the middle you will be mangled into chutney. (ICM -36)

In the above cited text, Sidhwa inserts CS and CM strategies to foreground the ethnic tension between the Muslims, Hindus, Sikhs and minor ethnic communities in the context of the bloody partition of the subcontinent. She warns her Parsee community to away from the vicious power politics of the subcontinent. If they indulge in such malicious power politics, they would be completely devastated in terms of their economic, security and survival as a minuscule community in such bloody political partition game. Here colloquial word *chutney* [crushed] addresses the linguistic and cultural metonymic gaps in terms of the typical South Asian political perspective. In the similar context, Panday argues that "in the process of transcending the boundaries of nations, cultures result into multiplicity, hybridity and complete loss of self-identity" and they [Parsee] have experienced trauma of otherness." He further adds that "marginalisation in any culture is what is not major, not central and not powerful. That is just subordinate. Issues like exile, rootlessness and cultural differences arises due to problem of migration." (2) In the similar partition of the subcontinent perspective, Jaichithra argues how at the gory partition of the subcontinent, the Parsi-an Asian community, who are descended from Persian immigrants and whose faith is Zoroastrianism were terribly dismayed and disrupted (61). After the partition, the identities are changed with the new born nationality like Pakistani or Indian identity. In the similar perspective, the following selected and identified text from the novel *ICM* is interpreted in the postcolonial counter discourse perspective:

"goonds...ro Zindabad aring: Allah-o-Akbar! Yaaa Ali!" and 'Pakistan" (ICM.134-135) We will show them who will leave Lahore! Raj karega Khalsa, akhi rahi na koi! ----- the Sikhs... shriek with

roar: *Pakistan Murdabad!* Death to Pakistan! Sat Siri Akall! Boley se nihaall! Then a----mob of Muslim

In the above cited text, Sidhwa inserts CS and CM as the linguistic and literary strategies to highlight the bloody ethnic clashes between Sikhs and Muslims during the partition of the subcontinent. The above referred text reflects the frenzy blood thirsty gangsters of Sikhs and Muslims, who ruthlessly massacred one another during the gruesome partition of the subcontinent. In the similar context, Natarajan and Muniyaraaj contend that the novel *ICM* stands as distinctive in its interpreting of the theme of Partition----through the persona [Lenny] of the novelist that how friends and neighbours become abandoned and useless while faced with the “mob frenzy” Both the writers further add that how “political leaders manipulate the ideas and generate feelings of suspicion and distrust in the psyche of the common man. Once communal and obscurantist passions are aroused, the social fabric is torn asunder, leading to wanton and reckless destruction.” (23). In the similar vein, Bhaskar contends, that the novel [*ICM*] captures the catastrophe of “communal frenzy” that shadows partition through the innocent eyes of Lenny, the child narrator of the novel. He further adds that by effectively using the persona of a child narrator, the novel critically presents the “kaleidoscopically changing socio-political realities of the Indian Sub-Continent just before its partition” (56). In the similar context of the partition, Mahajan argues that the raging Muslim mobs give Lenny as many nightmares as when she reminisces the roaring of the lions in the zoo. He further adds that how with some ironic exposures, Bapsi sidhwa displays “the brutalization which communal frenzy causes”. (175). Ironically before the partition, these multi-ethnic communities have been living homogeneously and harmoniously since immemorial times; have turned into the most antagonistic and fatal enemy of each other in terms of their assumptive political, cultural and ideological differences. Sidhwa’s novel also predicted that such jingoistic and nationalist ideologies would result an endless ethnic, linguist, racial and cultural tension and bloodshed in the subcontinent as what has been currently happening in the disputed Kashmir. In addition, Sidhwa inserted the lexico-semantic, orthographic and grammatical codes of her indigenous languages like Urdu and Punjabi into the dominant colonial language to highlight the ethnic tension, political internal strife and bloody conflicts in the indigenous settings of Pakistan and India. Similarly, in this linguistic process, she blends the lexical, syntactic and grammatical structures of English and Punjabi or Urdu in order to address the metonymic gaps in the post-colonized perspective of Pakistan and South Asia. likewise, she inducts the ethnic-rhythmic, mood and imagery of the indigenous languages into the dominant language of the empire in order to foreground the intensity and severity of the pangs and horrific bloodshed of the partition of the subcontinent as well as hovering massacres and ethnic cleaning in the subcontinent in the coming years. In the similar perspective, the following identified and selected text from the novel *ICM* is analysed and interpreted here:

“*Wah Guru! Wah Guru!* responded three of four voices----Ranna realized that the men in the mosque were Sikhs.” (*ICM* -203)

In the above cited text, Sidhwa inserts CS and CM strategies like “*Wah Guru! Wah Guru!*” to foreground the tumultuous political history and bloody partition of the subcontinent. Both the Sikhs and Muslims fanatics and extremists’ gangs massacred men, women and children even in the holy places like mosques and temples. These holy places are considered to be the sanctuary of the security of life for defenceless, old people women and children, but these sacred places were desecrated and became site of brutality and massive bloodshed. The Sikhs, Hindus and Muslims savagely massacred one another in the name of the assumptive ideologies and imaginary nations, who had been

sharing common linguistic, geographical, political, social and cultural norms since immemorial times. In the above cited text, Sidhwa deploys CS and CM strategies as a counter discourse to expose the extremist orthodoxy and dogmatic or obscurantist ideologies which caused an indescribable bloodshed and massacre of people in India and Pakistan. In the foregoing text, Sidhwa exposes the misuse of the religion by the unholy nexus of the foreign and indigenous dominant forces for their vested political and economic interests at the cost of subjugated people in the postcolonial Indian and subcontinent. In the following identified, marked and selected text from the novel *ICM* is also analysed and interpreted in the postcolonial Pakistani and Indian perspective:

“The Moghal princes-built Hira Mandi –(now as brothel Houses) to house their illegitimate offspring and favorite concubines’, say Ice-Candy-Man-----The Kotha is the cultural pulse of the city---poets---songs are sung. It is also stepping stone to film stardom for the nauch-girls.”! (ICM. 246-267)

In the foregoing text Sidhwa inserts CS and CM strategies by blending the lexico-semantic, orthographic and grammatical codes and expressions of Urdu and Punjabi into the dominant language to foreground the cultural and aesthetics norms of the multi-ethnic and multi-cultural communities of the subcontinent in the indigenous settings of Pakistan and India. She inserts the vernacular terms like Punjabi *Hira Mandi*-(prostitution bazar) and *Kotha* (In Punjabi language a room or place reserved for sexual activities); which during the Moghul Empire were places set apart for teaching and learning aesthetic arts like music, singing and dancing for the scions of the ruling elite families; which were later on at the end of the Muslim rule in India turned into brothel houses. In the late mid of 20th century, these places also served as the school or academy to learn the aesthetic arts of dancing and acting in the postcolonial Pakistan. She also synthesizes the two independent linguistic codes (western and non-western) to shift the spirit of social, cultural, religious and political history of the multi-lingual, multi-ethnic and multi-racial communities of India and Pakistan. She also inducts such vernacular terms as “*Kotha*” and “*nauch-girls*” to extend the lexico- semantic sensibility, mood and texture of her indigenous languages and culture into the colonial language and living English culture. In addition, the author switches from English to Punjabi/Urdu language to demonstrate the linguistic, cultural, racial, and ideological norms of the society as the colonial language was inadequate to address such cultural and social gaps in terms of the postcolonial Pakistan. likewise, she inducts the ethnic-rhythmic, mood and imagery of the vernacular and idiomatic expressions into the dominant language of the empire in the context of the social and cultural upheaval after the bloody and gruesome partition of the subcontinent.

She inserts such CS and CM devices to display the sensibility, mood and susceptibility of her indigenous pluralistic cultures. She also deploys such practices to demonstrate the extremely intense and complex and inextricable nature of the conflicts, battles between Hindus, Muslims and Sikhs in the context of the power politics and gory partition of the subcontinent. She foregrounds the horrific scenes of massive killing and brutal savagery through the tactical strategy of CS and CM as the dominant colonial language was inadequate to address such gruesome incidents ever occurred in the messy and bloody history of the subcontinent. In a word, her linguistic practice of CS and CM in her novel addresses the metonymic gaps in the context of the postcolonial Pakistan.

Similarly, Sidhwa inserts the direct, unambiguous and “situated meaning” in the context of the South Asian history, new born nationalism, racial prejudices, ethnography in terms of non-western settings of Pakistan and India. It also exposes the irrational, sensual, lunatic behaviour and heinous

crimes of the major communities of this region. Such vernacular mixing of codes in the text foreground the “message event” and “located event” rather than the assumptive western encoded referentiality.

Sidhwa’s induction of CS and CM practices also reflect the institutionalized and performative realities of her innovative linguistic practices. Likewise, her induction of such practices in her writings not only undermine and mediate the canonical English discourses, but simultaneously inserts the lexical and semantic pattern of indigenous languages of Urdu, Punjabi and Gujrati. In a word, her CS and CM strategy not only deconstructs the codes of colonial language but simultaneously installs the counter (based on difference or revisionist) canonical discursive practices in the context of her irreversible and irreducible postcolonial lived experiences. In a nutshell, she fuses codes of the colonial language with the descriptive, rhetorical, lyrical and grammatical structures of her indigenous languages through the subverting and appropriating strategies of interlanguage, CS and CM perspectives.

Implications to Research and Practice

This study would also be very constructive, pragmatic and effective for the bilingual/multilingual scholars, researchers, theorists and teachers of the Anglophone countries as well as for the Settler Colonies to re-read, re-inscribe and re-structure the western linguistic, literary, cultural and institutional tools in the context of the lived and complex post-colonized experiences. The study also authenticates that the CS and CM strategies inducted by Sidhwa in her novel (*ICM*) are also trustworthy and realistic as are the western canonical discursive linguistic and textual norms.

CONCLUSION

After the investigation, analysis and interpretation of the key texts of the novel, (*ICM*) the study concludes that the CS and CM as counter discourse practices installed by Sidhwa in her novel unmask and deconstruct the western linguistic and literary discursive practices. Such counter discourses inducted in her novel also demystify the indigenous hegemonic ideological, patriarchal, political, and cultural practices. Likewise, the study authenticates and concludes that the subverting and deconstructing strategies of CS and CM deployed in Sidhwa’s novel are realistic and trustworthy, as these transmit the “message event” and “lived history” in the non-western settings of Pakistan and the subcontinent. In a nutshell, the study confirms that Sidhwa linguistic and textual strategies of CS and CM in her novel address the metonymic gaps as well as to foreground the ambivalence, resistance, and difference in terms of the western dominating discourse perspective. The study concludes that such linguistic and literary practices installed in the novel (*ICM*) are also representative, and reliable to inscribe difference, hybridity, mixed identity and resistance in the context of the prevailing forces of neo-colonialism, neoliberalism, massive migration, acculturation and globalization rather than unconsciously accepting and experiencing the world only through the lens of the western stereotypical canonical norms.

Future Research

The study also recommends extensively to disseminate, encourage and promote such creative English literature from the Anglophone countries for the appropriate and comprehensive understanding of the diverse global communities and different cultures across the globe. The study also suggests and recommends for future researchers to further investigate that the counter discursive strategies inducted by Sidhwa are as much pragmatic, universal, and effective in terms of the pedagogical,

theoretical, teleological, ontological and epistemological as are the western canonical discourses. Consequently, it is vehemently recommending to the future researchers that the postcolonial creative literature must be investigated and spread extensively in the western and global Academia in order to dispel the misperception and mis-understanding among the people of the First World, third world or Fourth world in order to address the metonymic gaps as well as the ever triggering conflicts, battles, nuclear wars, global warming, and ecological threats across the globe; which have seriously threatened peaceful existence of human beings and all types of organic life on this planet

References

- Ahmad, Iesar et al. "Code-Switching and Code- Mixing," *ELT Voices- India International Journal for Teachers of English*, vol. 5, Issue, 1. 2015, p. 49.
- Ahmad, Iesar. "Post-colonialism and Counter Discourse: A Study of Arundhati Roy's, the god of small things in the Counter Discourse Perspective," *Journal of Humanities and Social Sciences*. JHSS XXIII, No. 1, 2015 (April) p.2.
- Ahmad, Iesar. "Arabization of English: A study of the Appropriating linguistic strategies in the Academic and Media Discourse in Saudi Arab." *Journal of Arts*, Vol.29, Jan (1), King Saud university, 2017. P.4-5.
- Ahmed. *Twilight in Delhi*. London: Hogarth P, 1940.
- Alam, Mohmmad. S. "Illusion, Deception and Dehumanization: Neocolonial Reinforcement of Colonial Legacy and the Role of English." *IIUC STUDIES* Vol. 7, 2010, p- 1
- Ashcroft et al. *Key Concepts in Post-Colonial Studies. India*, by Indian Reprint, 2004, p.19.
- Bamiro, Edmund. O. "The Politics of Code-Switching: English vs. Nigerian languages," *World Englishes*. Vol.25. No.1 2006, PP. 23-24.
- Bamiro, Edmund. O. "Nativitization Strategies: Nigerianism at the Intersection of Ideology and gender in Achebe's Fiction," *World Englishes*. Vol. 25, No. ¾. 2006, P. 316.
- Bhaskar, Talluri Mathew. "Bapsi Sidhwa's Ice-Candy-Man: A Thematic Study," *International journal of Arts, Humanities of Management Sciences. Volume 01, No.7, July 2015*. P.56
- Bressler, Charles. E. *Literary Criticism: An Introduction to Theory and practice*. New Jersey by Pearson Education, Inc; 2007. P. 100.
- Chambers, Claire Gail orcid.org/0000-0001-8996-4129 (2016) Lahore Lahore Hai : Bapsi Sidhwa and Mohsin Hamid's City Fictions. In: Chakraborty, Madhurima and Al-Wazedi, Umme, (eds.) *Postcolonial Urban Outcasts*. Routledge, New York, NY, pp. 114-15. <http://eprints.whiterose.ac.uk/110606/> accessed on 15.5.2019
- Version: Accepted Version*
- Jaichithra, D. "Partition Violence in Bapsi Sidhwa's Cracking India," *Notions* Vol. 7 No.1, 2016 p. 61.
- Dora-Laskey, Prathim-Maya. "Postmodern Chic and Postcolonial Cheek: A Map of Linguistic Resistance, Hybridity, and Pedagogy in Rushdie's *Midnight's Children*," *Pivot* <https://pivot.journals.yorku.ca/index.php/pivot/article/view/40282> published 2106. p.1. accessed on 12.5.2019
- Javed, Raina A. "Transgender Marginalization and Exclusion: A study of Arundhati Roy's The Ministry of Utmost Happiness", *www.thecreativelaucher.com* Vol. II & Issue IV. October – 2017, pp- 830.[accessed on 14-5-2019](http://www.thecreativelaucher.com)
- Kehinde, Ayobami. "Post-Colonial African Literature as Counter~ Discourse: J.M. Coetzee's Foe and the Reworking of the Canon." *Ufahamu: A Journal of African Studies*, volume. 32, no. 3, 2006, p.93. <https://escholarship.org/uc/item/4ph014jj> accessed on 14.5.2019

- Green, Keith and le Bihan J. *Critical Theory and Practice: A course Book*. London by Routledge, 1996. P. 283
- Mahajan, Ankush. "Bapsi sidhwa's Ice Candy– Man: Partition based fictional autobiography," *International Journal for Innovative Research in Multidisciplinary Field*, Volume - 2, Issue - 7, July – 2016. P.175.
- Natarajan, M. and Muniyaraj, G. "The Impact of Partition as Revealed Bapsi Sidhwa's Ice Candy Man," *International Journal of Humanities, Art and Social Studies (IJHAS)*, Vol. 2, No.4. p. 23
- Panday, Indus. "Ethnic Anxiety, Cultural Clash reflected in the work of South Asian Writers," *Literary Yard*.
<https://LiteraryYard.com> 2016/12/16. P.2. accessed on 15/5/2019
- Shamsie, Muneeza . (1997) *The Dragonfly in the Sun: An Anthology of Pakistani Writing in English*. Karachi. New York, Delhi, Oxford University Press. 1997. P.11.
- Sidhwa, Bhapsi. (1988) *Ice-Candy-Man*. Great Britain: published in penguin books. P 36.
Ibid. p. 134.
Ibid. 246-267.
- Talib, Ismail S. *The language of postcolonial Literature: An Introduction*. London, by Routledge, 2002. P.149
- Talib, Ismail S. *The language of postcolonial Literature: An Introduction*. London, by Routledge, 2002. P.60-69
- Trask, Robert L. *Key Concepts in Language and Linguistics*. London, by Routledge, 2004. P.36-37
- Trauth, G; and Kazzazi, K. Bussmann, Hadumod : "Routledge Dictionary of Language and Linguistics." London: by Routledge; 1996. P.194
- Yee Ho, woon, Judy. "Code choice in Hong Kong from Bilingualism to Trilingualism." *Australian Review of Applied Linguistic*. ARAL 31:2 (2008), 18.1-18.17 DOI 10.2104/ara10818 accessed on 29-4-2018 pp.1-2.